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to fall on work or page. The one in the mind of the writer was covered with ottoman ribbed white silk. The design, which was after a Louis XVI. model, was a bow, with pendent ribbons, holding a basket filled with flowers. The basket was wrought in laid work of silk, and the flowers and ribbons were embroidered in delicate-hued chenilles. The panel was finished with gold lace binding on the edges, laid over on the silk. This use of chenille suggests its application to the decoration of mouchoir cases, or any similar articles calling for delicate but rich embroidery.

Another and less conventional use of chenille was seen in a low, three-leaved screen, the ground of which was of terra-cotta satin sheeting. The design was French, but with unmistakable Japanese feeling. In one corner was a bow knot, which was carried in one end in river-like curves across and down the panel, winding toward the base to the side from whence it started. This was an appliqué of pinkish-tinted satin, bordered by brown chenille, which was couched. The surface within the chenille outlines was dotted by knots of brown chenille, and branching out from these ribbon curves were trees and foliage in chenille, with appliqués of brownish satins, evidently intended to indicate ground. Here and there was a comical little figure, resembling a harlequin, in appliqués of satin, overworked, and outlined with chenille. Designs taken from old Canton plates or vases, with gardens, rivers and figures, could be used in this way.

Ribbon work has grown greatly in favor, and in execution much that is seen now equals the best of the imported old examples which first introduced it to us. At the Christmas Exhibition of the New York Decorative Art Society—where, in fact, all the work alluded to above was seen—beautiful examples of ribbon work, done by the Society's pupils, were shown. These designs were all of the Louis XVI period, and were applied mostly to mouchoir cases, and other such dainty toilet accessories, made of white or delicately-tinted silk or satin. A novel use of ribbon work is in cylindrical sachets, that can best be likened to diminutive rolling-pins, with the fringed-out edges tied up with ribbons instead of handles. They have floral designs, and often some sentiment embroidered in French. They are filled with cotton and perfumes, and are intended to lie on a table and send forth their aroma with the warming of the room.

Allusion was made in The Art Amateur recently to lace work made from linen. Something more may be said as to its practical application. The design, it will be remembered, is stamped on linen, in open, evenly-spaced connecting designs. These outlines are then followed in double couplings of gold thread, with colored silks, the stitches being close together, giving color, as well as fastening down the thread. The outer thread is allowed to make open loops at regular intervals. When all the work is done the material between is cut out. This lace was mentioned as suitable covering for photograph frames, but a more important application of it will be found in bordering, or rather overlaying the strips of the colored silk that it is the mode at present to lay down the centre of a dining table on which are placed the candelabra and ornamental service. These decorative strips are oftenest of light, reddish-hued silks, although the color, of course, is left to one's discretion. They are lined, and have an interlining, and there is some soft sort of finish at the edge, such as narrow, but thick, silk fringe.

No more beautiful work is seen in embroidery at present than that in which metallic effects are introduced. Gold thread now comes in pink, blue and green metallic tints, and these combine as equally as silks, and have the added lustrous attraction. A lamp screen, fashioned like the one described above, has a white silk panel, embroidered in a floral design, set with these metallic threads; the outline, as always, is in gold. The leaves are in greenish tints, and the flowers in blue and pink.

Treatment of the Designs.

CHINA PAINTING.

THE fruit plate design, "Apples" (Plate 578), is to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix apple green and grass green for the coloring of the apples, shading with brown green. Use grass green and a little brown green mixed for the leaves and stems, shading with brown green alone. Let the tinting of the apple blossoms in the border decoration be in very delicate green, using the same coloring as for the apples. All the outlining can be done with brown green. The narrow lines on the rim should be in gold.

The "Phlox" decoration (Plate 580) is for a square "Bohemian" vase of ivory white ware. For the flowers use carmine No. 1, shading with the same and outlining with carmine or purple. For the leaves, which are rather dark green, add brown green to emerald green. The underside of the leaves, the smaller leaves and the calyxes of the flowers may be rather lighter. Take out the veins of the leaves with a sharp point and paint them light (apple) green. Use apple green also for the stalks. Outline with brown green. For background use celadon, chromium water green or deep blue green. A very good decorative effect is obtained by using gold instead of color for the outlines, the veins of the leaves and the centres of the flowers, also clouding the background with gold.

THE HALF-LENGTH FIGURE (page 66).

THIS design, especially adapted for painting on an oblong china tile, may also be used on a square plaque. Let the background be warm light gray, made with ivory black and sky blue, with the addition of a little ivory yellow in the lighter parts. Make the dress light brown, almost fawn color, striped with rich dark red. For the light brown tones use sepia, shaded with a

little black. The stripes may be painted with deep red brown, or brown rouge, richly. The hair is very dark brown, and the complexion of a medium flesh tint. Use for the hair dark brown, shaded with the same, mixed with a little black. Do not blend the hair. The fleshes are painted with flesh red No. 2 and ivory yellow, twice as much of the yellow as of the red being used. In the shadows use sky blue, ivory black and flesh red No. 2 in equal parts.

"ON THE USE OF WATER-COLORS."

FROM Ross Turner's manual bearing the above title (noticed in our columns elsewhere as published by L. Prang & Co.), we make the following extracts. They give a good idea of the practical character of this admirable publication, which we recommend unreservedly for the use of the beginner:

The color should be applied pure and direct to the surface of the paper (not mixed on the palette). Immediately when applied to the paper your judgment (after some experience), will tell you how this color will dry out. If too strong, take up a brushful of water and dilute the still flowing color on your paper; if too feeble, too cool, or too warm, correct it in the same way by washing into it the needed shades. To give an example: A strong red is obtained by painting bright red on the paper direct. Should it be necessary to make this tone deeper, wash in with the red color some warm sepia; if a cooler shade is desired, some new blue or ivory black, until the tone on the paper looks much deeper than it is intended to look when dry.

* *

THE effect of dry color on the paper should be studied, rather than the color as it appears when wet. Try to get the large masses of your color strong and pure. The lighter tones will be easily made by contrast with the darker masses of color. When the first wash is on, follow each tone as it recedes from the first object. Keep the study harmonious and the color in masses.

* *

DETAILS may be indicated with a strong, pure color. In detail work, put in first of all the *largest masses*, when their forms and positions are indicated, and then take those next largest, etc., and last of all bring everything together by the finer lines or figures.

* *

DETAILS in ornamental work must be indicated and suggested rather than literally represented.

* *

If the principal washes of color are correct in tone and value, details will often be suggested that could not be obtained by other means; but if they are false or weak in color, no amount of work or stippling will ever make them right.

* *

THE student is advised to divide a subject for an out-of-doors study into three parts: 1. The ground (separated into various parts, fore and middle ground, distance, etc.). 2. What comes from the ground. (Trees, foliage, buildings, etc.). 3. The sky. Consider these divisions as large, simple masses of color.

* *

A HARD, stiff outline is likely to spoil a flower study; the outline should be treated in a broad, free manner, avoiding lines as much as possible. In painting a flower petal try using the side of the brush; in laying on the color, should the edge be too much broken or ragged, a touch here and there will make it sufficiently definite. In fact, many flowers, if treated in masses, need no outline at all but should be allowed to run together while the colors are wet. Effects of this nature, although inviting much practice and skill in the manipulation of the washes, give most admirable effects if well managed.

* *

LARGE-LEAVED flowers are best for study, being for one thing more ornamental in character, and for that reason better adapted to water-color work, as well as demanding broader treatment than smaller flowers. Arrange the objects against a plain background of some light-toned material, light and shade strongly determined, with enough foliage to give a contrast; always try to make a composition in the simplest form, and represent the character of each flower. It will be better if the student take separate examples of a flower, and paint a number of studies.

* *

IN many flowers, especially those having red tones for the local color, a bluish tone is apparent in those parts in shade. The use of *blue*, in such tones, generally produces colors not in harmony with the true color of the flower, often inclining too much toward a cold, disagreeable purple, which in most cases deadens the colors of the entire study. If *black* is used instead, as the basis for the tone, the effect will be much truer, and more agreeable to the eye. The cool gray of the black, in contrast with the transparent warm colors in the light, will produce the bluish effect desired.

* *

AGREEABLE luminous gray tones, particularly useful in painting roses, white and red, azaleas, or other flowers of white or the lighter shades of color, may be obtained by combinations of ivory black with emerald green; emerald green and light red; and neutral tint and emerald green.

* *

It will be advisable to indicate by the first wash of color as much of the form of the flower represented as possible. The color should be stronger in the shadows, and paler in extreme high lights. A small piece of blotting-paper will remove too much color from any part that should be very light—for instance, in the edge of a rose petal that is turned over in full light, while the under part is in shade.

Old Books and New.

THE COLLECTOR'S WISDOM.

MOST men of letters are bibliophiles. I know a literarian (as The Literary World would have one say) who, even as Ingres would rather be praised for playing the violin passably than for painting pictures perfectly, does not take pride in his qualities as a critic and a story-teller, but in his ingenuity at making a bookcase out of a soap-box. It was a revelation to me; a soap-box is something democratic, practical, within reach of everybody; and, if one has more books than can fit into one soap-box, rows of soap-boxes may make a splendid bookcase and easy to carry—a great consideration in view of our being a nomadic people. There are, of course, no glass doors to such a bookcase, but that is not a defect, and, indeed, I fancy it is safe to predict that it will not be long ere glass doors for books shall be relegated to the country garrets where are the globes that inclosed the clock on the mantel of the plainly furnished reception room of our forefathers, that had an engraving of Washington crossing the Delaware, the Bible, and Bunyan's "Pilgrim's Progress."

Those who have lived long with books know that they have to breathe, and to take their constitutional "like people," and the door that does not protect them from the dust of a well-kept room deprives them of air.

I have another grievance: the frame of the glass is always too wide, and one does not know what to put behind it; if a jewel chased by Lortic or Bauzonnet, it would be criminal; if an inferior work, folly; for, if Asselineau has taken the trouble to write a book on the Paradise of Men of Letters, a well-bred bibliophile should make of his library a realm of equals to be jealously guarded against mediocrity; and in a bookcase where all the elect are peers, it is a pity to place one in a corner. That is an oft-mooted question, doors or no doors; and I am not in the least anxious to settle it here, having reverence for those who say that encyclopædias and public libraries have made the large libraries that Dr. Wynne described unnecessary, and that the modern collector's bookcase is a casket of jewels that are not for the profane.

Still, there are conservatives among book-buyers who are after quantity. They follow the example of Heber, who never saw all his books, and of Boulard, who looked upon printed paper with the pious regard of a Celestial for his Emperor's autograph—decidedly bad examples to follow; wherefore it is well that the rooms of modern houses are small. Socrates dreamt of a house that would be small enough to contain none but true friends—was it larger than a sentry-box? The book collector whose ardor is restrained by the limitations imposed by the size of his room is safe. He will not be tempted to subscribe for a work that is to appear in monthly parts, or to swallow at one gulp the complete works of Walter Scott or Charles Dickens in a uniform cloth binding. And now I shall say something that is rank heresy, and, as Tacitus says, "equally perilous whether it is the truth or whether it is not"—an encyclopædia is out of place in a bibliophile's library. It has its utility in a journalist's work-room; it does little good to a student; it is a purveyor of the little knowledge that is a dangerous thing. A valuable encyclopædia would have, with its alphabetically-arranged subjects, only dates and references to the most trustworthy works, of which there are not many in a mass that would fill the space between the earth and the moon. The Brooklyn Library Catalogue that has a classification by subjects is a model.

There is more talent in the daily newspaper of Paris, London or Berlin, and in the Sunday number of a great American newspaper than in the great monthly magazines of the world; and the collector who took it into his head to put well-bound volumes of the magazines on his shelves would give hospitality to the Trojan horse; but clippings from newspapers and magazines, preserved in envelopes that are marked with a title, arranged in alphabetical order in a box, are of inestimable value. Mr. George T. Lanigan, who could write an article for his journal on any possible subject at five minutes' notice, possessed such a collection; what Napoleon said of his head was true of Mr. Lanigan's and of his library-room. They were full of pigeon-holes, containing citations, extracts and notes of all sorts, and he could put his finger on any one of them in a moment, draw what he sought, and apply it with instantaneous accuracy. Mr. George Augustus Sala, Mr. Jules Claretie, now Director

of the Comédie-Française, the Memorabilia Committee of the Grolier Club, and great collectors of scraps; and there are "Information Offices" in Paris and New York where one may apply for clippings from newspapers on any subject. Mr. George Alfred Townsend has a collection of thousands of books on matters American or interesting to Americans, and every one of them has its use in his work; yet his scrap-books are not put in the shade by them.

There was a time when folios were in the ascendant. Then, there were castles and the Bastille. In the Napoleonic era, forty centuries having contemplated the soldiers of France from the height of the Pyramids, a book was a monument as heavy as a tombstone of Karnak. Now, a book-lover's enemy is one who sends him an elephant folio. It is well-named; it is a white elephant. There is no room for it; because, even if one is not troubled with the shades of the great bibliophile who went on the top of a ladder to get a book and fell, and was killed, one is naturally averse to shelves that are near the ceiling; bookcases are to be extended in width and not in height; and as for the folios that have the authority to enforce a departure from the rule, there are the Mazarin Bible, Columbus's letter, Shakespeare's first folios, Montaigne's Essays, Valdefer's Boccaccio, two or three Romances of Chivalry, and the list comes to an end. Assuredly the game is worth the candle, but how few are privileged to aim for it!

A great temptation is to collect the Elzevir books, upon which has been wasted a good deal of sentimentality: They are of a dainty size; the paper, the distinct black type, the occasional frontispiece, are seductive in the extreme, but the beauty is at the surface. At its best, the text is full of errors. These Elzevirs were pirates, and compared to them our pirates, about whom the English scold us, are angels; all of them, from Captain Kidd down to Norman L. Munro. And it may be because they were pirates that they cared more for the book physical than for the book spiritual, instead of putting their souls in their work as Aldus would do, who often worked a week at a page. A complete collection of Elzevir books is worth having, nevertheless, but it is well to let others make it; because everybody will tell you after you have collected the books that have the Elzevir imprint that you must get the books that bear the imprint of Jean Sambix and others, as they are in the Elzevir type and are attributed to the Elzevirs. And then it will be necessary to get the "Pastissier François," a cook-book, which Murrey, who is a gourmet after Brillat-Savarin's heart, will tell you is not a good cook-book, and is worth a fabulous sum of money because it is the rarest of Elzevirs, and, more than that, one of the rarest books. In England, Voltaire used to say; they have an infinite number of religions and only one sauce; in France everything ends with a song, but what do you think of a bibliography that ends with a cook-book?

HENRI PÈNE DU BOIS.

AN INTRODUCTION TO BROWNING.

To introduce a man to another man fittingly is hard enough; to introduce a reader to a poet, against whom he is likely to be prejudiced, is a difficult task indeed. It is that which Mr. Arthur Symonds has set himself in his "Introduction to the Study of Browning," published by Cassell & Co., and it is no mean praise to say that he acquits himself of it tolerably well. His opening essay on Browning's general characteristics is, indeed, a trifle too laudatory, but the short accounts which he gives of the separate poems are models of calm and precise statement, critical and descriptive. In his 200 pages he cannot be expected to explain everything in a poet admittedly obscure, but he shows the reader how, in most cases, he may get at Browning's sense for himself, and shows, too, that it should be worth his trouble. In an appendix is given a pretty complete bibliography and a reprint of discarded prefaces to the first editions of some of Mr. Browning's works. There is, likewise, an index.

GIOVANNI DUPRÉ.

An engaging biography is that of Giovanni Dupré, the Italian sculptor, author of the monument to Cavour and the statue of St. Francis of Assisi, written by Henry Simmons Frieze and published by Scribner & Welford. Dupré's great triumph was in putting an end to the reign of classicism in Italian sculpture. He was self-taught, owed little or nothing to the schools, and, with the exception of a year or so of hesitation, when, after his first successes, he was puzzled and led astray by the crowd of dilettanti and of literary friends that gathered about him, he was a sincere student of nature, to which he, himself, attributes his remarkable rise to the first place in modern Italian art. Mr. Frieze discriminates acutely and wisely between Dupré's naturalism and that of those who seek in nature only what is trivial and unworthy, and also sets him apart from the English pre-Raphaelites, who revolted against the influence of Raphael only to follow

lesser lights. Dupré saw that Raphael, and the Greeks before him, were in their days realists, and that in following nature closely in all that is characteristic or beautiful, he was doing only what they had done already. How closely he held to the model is shown by the objections made to his first important work, the statue of Abel, which was thought to be a copy from a mould taken from the life, until it was demonstrated by the model's testimony and by measurements taken from his body that it was the work of a free hand. But as the model could give him but the general proportions, he was always on the watch for chances to study expression, and an interesting story is told of how, at a dinner in London, unable to understand the speeches, he busied himself in sketching the features of one of the speakers, whose physique impressed him. This exposition of the sculptor's principles and views of art makes the book instructive as well as entertaining, which it is, in virtue of the glimpses given in it of Dupré's unsophisticated character. It is written in an easy, agreeable style, and is illustrated with a portrait and with good wood cuts of several of the sculptor's works and of some of the masterpieces which influenced him, or, rather, confirmed him in his own way.

FRENCH ART JOURNALS.

ALEXANDRE DE LATOUR's articles on the museums of America, in which the author follows implicitly Mr. Ripley Hitchcock, continue to hold the first place in the numbers for the month of December, 1886, of our magnificent contemporary, L'Art (Macmillan & Co.). M. de Latour, taking Mr. Hitchcock's word for it, magnifies the progress of Cincinnati, Detroit, St. Louis and other Western cities at the expense of that of New York, though he should have considered that New York's influence is not totally dependent on that of the Metropolitan Museum of Art, which again is not without some effect, and that not entirely for evil. The interesting articles on Sixteenth Century wood-carving in France, illustrated with many excellent drawings, are continued; and there are illustrated articles on Ligier Richier, religious sculptor of old Lorraine; on the Musée Correr at Venice; and on the celebrated goldsmiths of Paris of the Germain family. The Musée Condé at Chantilly, recently presented to the French nation by the Duc d'Aumale, comes in for an elaborate notice by Charles Yriarte, which is to be continued. The article which has appeared deals principally with the stained-glass windows in the Gallery of Psyché, of which four engravings are given. The full-page etchings are of the tomb of the Princess Juana, at Madrid; Henri Dumont's "Salomé," a novel conception of a subject too often repeated in contemporary French art; and a head of a sailor boy, by Ulysse Butin. There are, besides, a photograph of a design by Holbein for a cup for Jean Seymour; a wood-cut by Puyplat of the interior of a church in Brittany, after Luiz Jiménez, and an Ives and Barret reproduction of an etching by Paul Huet—"Le Héron." The New Year's number of L'Art opens with the first instalment of a curious fragment by Tourgenieff, entitled "Hamlet et Don Quichotte," a study of Shakespeare and Cervantes, suggested by the facts that the two immortal works appeared simultaneously, and their respective authors died on the same day—April 26th, 1616. An admirable etching by Morand, after Maes's "Dreamer," is given in this issue.

THE COURRIER DE L'ART (Macmillan & Co.) informs us of the interesting discoveries of Roman antiquities at Rome, at Verona and at Sainte-Colombe (Rhône). At the latter place, along with two fine mosaic pavements, have been found many objects in bronze—vases, lamps and medals. At the Hôtel Drouot we note that good prices have been obtained for Sèvres and Chinese porcelains, which are said to have been of only mediocre quality. There is the usual detailed account of the doings of artists, museums and of the exhibitions in France and throughout Europe; and we have a cleverly written article on the modern faïence of Rozenburg, at La Haye, which, it appears, is comparable to old Delft as to quality, though superior in that it employs warmer and varied tones of color.

THE MONITEUR DES ARTS is, as usual, filled with news relative to the progress of art not only in France, but throughout the world. We learn from it that Dalon's monumental group "The Triumph of the Republic," which is to ornament the Place de la Nation, is to be ready in 1889, is to cost 500,000 francs, and is already in process of casting. Though not so huge as our Liberty, when it is in place, M. Bartholdi must look to his laurels. The city of Paris pays for it, and also for statues of Étienne Marcel and Étienne Dolet, and for many new decorative paintings by MM. Chartran, Séon, Beaudoin, Humbert, Lagarde, Levy, Maillard, Comercy, and Glaize, most of whom, it will be noticed, are new names. Probably, about the year 1900, when New York shall have tired of Jaehnes and Jake Sharps, our scores of young and talented art students may look for commissions from our Common Council. The Moniteur has also had, recently, good articles on the Museum of Sculpture at the Trocadéro, on the project of a monument to Victor Hugo, and on François Bonvin, the distinguished painter of still-life and interiors, who is now blind, and, it appears, in need. Detaille, Meissonnier, Bouguereau, Yon and others are trying to help him.

The brilliant REVUE ILLUSTRÉE has on the cover of its number for December 15th, 1886, a portrait of Victorien Sardou leaning against a bit of stage scenery. The contents, pictorial and literary, are varied and attractive, and as modern as the day after to-morrow.

LITERARY NOTES.

THE PORTFOLIO (Macmillan & Co.) makes an admirable beginning of the new volume with the January number, and it holds in reserve many attractions. Mr. Hamerton, its accomplished editor, promises some papers on "Book Illustration: its Influence on Literature and Art," and W. M. Conway will write on "Collecting Photographs," both capital subjects for an art magazine. The January Portfolio contains, among other

matters, an etching by C. O. Murray, from "The Idle Servant," by Maes, and an account of the works of G. F. Watts, by F. G. Stephens, with an etching by Mr. Rhead from the canvas "The Mid-day Rest," which will be remembered as conspicuous, for its size, among the paintings Mr. Watts lent to the Metropolitan Museum of Art. It was perhaps the least representative work in the collection. The treatment of such allegorical subjects as the "Love and Death" and "The Death of Cain" will tax far more the skill of the illustrator, be he etcher or engraver.

LIBER AMORIS, "being the Book of Love of Brother Aurelius," the abbot of a monastery in a wild, mountainous region of Auvergne, is of the fourteenth century; but the author, Henry Bernard Carpenter, tells us that "the work is not intended to be historic except by accident": "Its object is the glorification of Love, the god of the Platonizing troubadours and minnesingers, the Eros of Hesiod's creation; man's true and ever-living God, the Son of God, the Morning and Evening Star of the world." This is the rhapsody of the advertisement. It is fair to say that the book itself is not so silly. Indeed, both the thought and the versification are of a higher order than one might expect from an unknown writer, as Mr. Carpenter seems to be. (Ticknor & Co.)

THE ever-delightful Charlotte M. Yonge, who, in our youth, charmed us with "The Heir of Redclyffe," in her latest story, A MODERN TELEMACHUS (Macmillan & Co.), shows that her facile pen has lost nothing of its cunning. The present volume, however, differs from most of her novels, in being connected so closely with history that "all that is most improbable here is the actual fact." The Madame de Bourke of the story was the wife of the Comte de Bourke, an Irish Jacobite, naturalized in France, and it is true that she was on her way with her children to join him at a Spanish port, he having been transferred from the Spanish Embassy to that of Sweden, when they were captured by Algerine pirates. Their adventures among the Moors, and their final ransom, are all based on fact. The time of the story is early in the eighteenth century.

A SECRET OF THE SEA is a volume of half-a-dozen short stories by Brander Matthews, published by Charles Scribner's Sons. The first of these, which gives the title, is a marvelous yarn of piracy on the Atlantic at the present day. A Cunard steamer is overhauled by the orthodox "rakish looking craft" and the purser is made to deliver the treasure intrusted to his charge—£100,000 in specie. The account is given with the charming air of truthfulness characteristic of Mr. Matthews's stories; but there is a flaw in the plot—you guess the conclusion long before it is told. On the other hand, in "Love at First Sight," no one could imagine what the result of a certain meeting would be—perhaps the author did not until he brought the sketch to a close.

A STEP ASIDE, by Charlotte Dunning, if not the ideal American novel, is one of a class which, we suppose, must be popular; otherwise we should hardly have so many of the kind. Hugh is a delightful hero: he speculates, robs his employers, and then tries to commit suicide in First Avenue, in a strikingly unromantic manner, placing himself between "a huge van full of beer-kegs" and "a butcher's wagon" coming in an opposite direction. He does not die, however. Pauline, the girl he loves, who is a poor French teacher, in some miraculous way makes restitution to his employers. He recovers and they marry. The problem of how they are to live is unsolved. But as it can hardly interest any one, we have no fault to find in that respect. (Houghton, Mifflin & Co.)

THE HOUSE AT HIGH BRIDGE, by Edgar Fawcett, is not only a clever story, but it is very well told. The idea of an unsuccessful writer becoming possessed of another's manuscript, publishing it as his own, and then being driven to despair from fear of detection when the book has made him famous, is not a new one; but Mr. Fawcett's treatment of the idea is sufficiently original to save him from the charge of plagiarism, which has been brought against him by unfriendly critics. The principal characters in the book are drawn with a firm hand, and some of the incidents—notably that of Coggeshal rushing to High Bridge bent on suicide—are thoroughly dramatic. (Ticknor & Co.)

THE SENTIMENTAL CALENDAR, by "J. S. of Dale," is handicapped by the sub-title, which describes it as a collection of "Twelve Funny Stories." Some of them are clever in their whimsicality; but "J. S. of Dale" is seldom funny, and not always amusing. He has a flippant, conceited air, which we should think would make him intolerable to meet in the flesh. Some of these stories have appeared before, and others are new. (Charles Scribner's Sons.)

A BANKER OF BANKERSVILLE, by Maurice Thompson, is rather a cleverly written story of a Western lawyer and his financial partner, one Chester Lawson, who is painted with much power. This precious scoundrel makes a vast fortune by speculation, spends it with a lavish hand, bestowing thousands on churches, and munificently endowing a public park. He wins the complete confidence of his townsmen, speculates with their money and loses it. Then they howl for his blood, and would lynch him, but for an audacious speech he makes, and the mob then quails before him. Through the connivance of the jailer, who is his tool, Lawson escapes to Canada, with which truthful climax of American financial dishonesty the story very appropriately comes to an end. (Cassell & Co.)

THE ROMANCE OF THE MOON, by J. A. Mitchell, the clever artist of "Life," is as bright and witty a little brochure as we have seen for many a day. This is the story: The Earth is beloved by the Moon, who reciprocates the affection. Saturn is the Earth's hated rival. The Sun watches their conflict, sees old Saturn worsted, and then confidently sails in and himself asks for fair Luna's hand. Being refused he carries her off, and revenges himself on the Earth by nearly burning him up. It is only when the Sun is asleep that the Moon can now see her lover, and she

hovers over him at night, and it is her falling tears that we call the dew. (Henry Holt & Co.)

THE LORGNETTE, 1886, is a small collection of society sketches in pen and ink which Mr. Van Schaick has contributed to "Life" from time to time. (George J. Coombes.)

ON THE USE OF WATER COLORS FOR BEGINNERS is the title of the most practical book on the subject that has yet come to our knowledge. It is by Ross Turner, an excellent artist in aquarelle, whose broad, free style of handling presents an admirable model for the emulation of students. His designs in color are well suited for the use of schools, being produced in the best possible manner by the famous house of L. Prang & Co., who are also the publishers of the book. The large size of the pages offers a decided advantage in the presentation of the designs, for the pupil's use, in the most practical form.

UNDER BLUE SKIES, pictures and verses by Mrs. S. V. Brigham (Worthington Co.), is well calculated to please the little folks. It is a book for all the year round. We hope, though, that it will not induct its happy possessor into the dangerous pastime, so enticingly illustrated, of tossing the baby in a blanket.

A CHRISTMAS "CARD" in the form of a hanging letter-rack, edged with white and gold cord, and put up neatly in a box lined with lace paper, was one of several novelties introduced by Messrs. Raphael Tuck & Sons during the recent holidays. A varied and interesting assortment of the card publications of this enterprising firm reached us too late for seasonable notice, so far as Christmas or New Year are concerned; but the use of some of their more artistic examples of pictorial color printing need by no means be confined to the period of winter festivities, for many of them are quite general in character, and might prove acceptable souvenirs of the givers at any time of the year. The flower studies, as a rule, are so good, especially in regard to color, that no doubt they will often be used by the amateur artist.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

THE ART AMATEUR'S NEW COVER.

AN INTENDING COMPETITOR, Montreal, asks whether "more than one design can be submitted by the same person?" Certainly; as many as you please. Other questions by the same correspondent are all answered in the first paragraph of the conditions of competition. TOMMASO JUGLARIS, Boston; S. F. and T. S. B., of this city, and J. Hampden, Jr., of Philadelphia, all ask questions specifically covered by our published announcement last month, and repeated in the present number of The Art Amateur.

HINTS FOR FURNISHING A PARLOR.

SIR: I should be obliged for suggestions for furnishing my parlor. It is in California red-wood, dull finish, with walls which will remain white for the present, the house being new. When I am ready to paper I shall call upon you again. Plan of the room is enclosed herewith. The windows in the bay are three, with colored lights in the upper half, surrounding a plain white glass of rectangular shape. What kind of curtains shall I have for the windows? What shall I do to the plain white pane in the upper sash? What curtains shall I have on the arch, at the south window, and across the sliding door opening into the hall? Shall I use rugs or carpets, and what kind? I do not fancy wood carpeting. Do you recommend globes or candle-shaped gas fixtures? Shall I use odd pieces of furniture or sets? MRS. J. B., Emporia, Kan.

Let the curtain at the arch of the bay window be a heavy Oriental-patterned silk and wool tapestry, with dull olive the predominating color. The pattern should show on both sides, as these curtains should not be lined. For the windows in the bay use light straw-color sash curtains of thin India silk, and tied back with "old gold" satin ribbon. Plait silk the same as the sash curtains over the plain glass in the window transoms. Have a portière for the sliding doors to match the curtains at the bay window arch. The curtains for the south window may be of rich silk golden olive turcomans or jute velours. Have an "Axminster" or "Wilton" carpet, with ground of yellowish écu and Oriental pattern in dull colors. The chandelier may be "antique" brass, with imitation candles instead of globes. An "occasional" table or two and a few odd chairs, upholstered in harmonious colors, would look well in addition to the usual "set" of furniture.

HINTS FOR FURNISHING A "LIBRARY."

SIR: I am about to furnish a library, 11x14 and 9 feet high. The room has three windows and four doors. The furniture I should like in ash. The room is papered with a light brown effect, with a nine-inch frieze in gilt and brown, with touches of red. Dividing the frieze from the paper is a one-inch gilt moulding. What distemper color would be desirable for the

ceiling under the circumstances? The wall space being limited, I desire to put a lounge in front of one of the doors, and would be pleased to know how I could screen the door without making it too conspicuous. What would you suggest for curtains and carpet? I have an old-fashioned chair that I would like to use in this room, but it is now painted black, with a few grooves picked out in gilt. I wish the chair seat to be upholstered, but am at a loss how to make it in harmony with its ash surroundings.

MRS. F. H., Norwich, Conn.

Distemper the ceiling in dull terra cotta. Paint the cornice dark brown green. Place the hanging book shelves or cabinet over the door behind the lounge, or hang drapery over the door similar to that of the windows. Have jute velours curtains of Vandyke red, or silk turcoman. The carpet may be "Wilton" or "Brussels," with old gold and dull red the predominating colors—the general tone being subdued and quiet. Chair seat may be upholstered with Morris's wine-colored stamped mohair plush.

LIGHTING A DRAWING-CLASS ROOM.

SIR: Our school has at present no room for drawing; but in the remodelling of the building, which is now in progress, it is proposed to devote one of two large rooms to that purpose, presumably the room northwest—the other faces northeast. I fear the west and reflected light of the former (plan is enclosed), a long, narrow room. Would you think it likely to be a satisfactory room? M. A. C., State Normal School, West Chester, Pa.

According to your plan of the room, the light might be arranged satisfactorily for painting by curtaining off entirely the northeast light and shutting off the lower half of the window pointing northwest, thus letting the light fall from above. The only trouble will be that toward spring the sun will be thrown on the wall to a certain degree after 3 or 4 P.M. This need not necessarily interfere materially with your work. Place your model in an oblique line from the window, so as to obtain as much space as possible, and you will also obtain a more direct light.

CHEAP SCREEN FOR DECORATING.

C. M., Oskaloosa, Ia., asks: "What material should be used on a three-leaved screen suitable for an artist's studio? It must be cheaper than canvas. How should it be put on?" Get the coarse linen called burlap, and stretch it tightly on the wooden frame of your screen, which may be made of one of the ordinary three-fold wooden clothes-horses that cost about one dollar each. Tack the cloth neatly around the edges with brass-headed tacks. Then proceed to decorate the panels so prepared with some of the designs given in The Art Amateur, either of figures, flowers or animals. Use for this work cheap oil colors, which are quite good enough for the purpose. Dilute the paints with spirits of turpentine until they are as thin as dyes. Then, with large flat and round bristle brushes, proceed to rub in the general tones, keeping well within the outlines. The small details and finishing touches are added with smaller pointed sable brushes, and with thicker colors. Unbleached muslin of coarse quality may be used if a finer effect is preferred.

COLOR FOR A ROOM WITH PAINTINGS.

SIR: I wish to have a room painted in an attractive, brilliant style, yet in a way to show oil portraits to advantage. Will you give me some idea as to what should be the color of ceiling and of the wall? There are two windows with eastern exposure. What would be the appropriate colors for the curtains and shades? SUBSCRIBER, Columbia, S. C.

Paint the walls deep plum color; the cornice dark green, nearly black, and ceiling rich terra cotta. Have your curtains deep old red, the window shades ecru.

REPOUSSÉ METAL WORK.

SIR: My special branch of art is repoussé work in metal, not the hard hammering which is work for children, but that wrought on a pitch bed. Some months ago I read in The Art Amateur an inquiry regarding the method of removing the metal from the bed. The answer was to warm the pitch. I have not found that so good a way as pouring cold water over it, or in summer putting ice on it for a short time. I put it under the faucet and let the water run on it till the pitch is brittle; it will easily crack off by putting a broad blade under it. This kind of work is so far superior to embossing—as it seems to me the hard hammering should be called—that I wonder it is not more practised. MRS. P. S. W., Sewickly, Pa.

WINTER LANDSCAPE IN WATER COLORS.

SIR: What water colors are to be used in painting snow? (2) Also, in painting a winter evening's sky, gray at the zenith, pale blue at the horizon, with little cream-colored clouds above a broad band of yellowish red? F. W., Peoria, Ill.

If the transparent washes are used no white paint is needed, but the white paper is left clear for the high lights, and the other tones are washed in with the moist water colors, which come either in tubes or pans. If the painting is for decorative purposes, and on any textile fabric, wood, or smooth cardboard, then Chinese white must be mixed with all the colors in greater or less proportion, to render them opaque. In many cases plain Chinese white must be put on first, to form a foundation for the colors. Snow should be painted at first in general tones of medium delicate warm gray; afterwards the high lights are painted, and the darker touches of shadow added. The colors to use for the medium gray tones are yellow ochre, madder lake, cobalt, and a little lamp-black. In the shadows add these, burnt sienna, and

in the warmer parts a little raw umber. The high lights are left clear and the intermediate grays faintly toned by a wash of yellow ochre, vermilion and lamp-black, very much diluted with water. Of course, if the opaque painting is preferred, Chinese white is added to all these colors, and less water is needed. (2) To paint the winter evening's sky, use for the gray clouds white, yellow ochre, raw umber, a little cobalt, madder lake, a very little ivory black, adding burnt sienna in the shadows, with less white and yellow ochre. For the highest lights use white, a little yellow ochre, a very little touch of madder lake, and the least bit of ivory black. Paint the high lights boldly, with a good-sized flat bristle brush, and do not blend. The little clouds are painted in the same manner, with more yellow ochre and less of the cobalt, raw umber, and other qualifying colors. The pale blue tone of the sky is painted with cobalt, white, a little light cadmium and madder lake, qualified by a very little ivory black. The yellowish-red tones may be painted with either light or medium cadmium, according to the tone desired, with white, madder lake, and a little ivory black. To these colors can be added, if desired, a little cobalt, raw umber, vermilion, or burnt sienna, according to the effect you wish to produce. More or less white is of course added as it may be needed. Do not blend the tones where one color melts into another, but unite the edges of these tones with a medium-sized flat flexible bristle brush.

TO PAINT "LIGHT GOLD" AND BROWN HAIR.

F. W., Peoria, Ill.—(1) To paint light gold-colored hair in oils, use yellow ochre, white, a very little ivory black and raw umber for the local tone. In the shadows add burnt sienna and a little cobalt, with more raw umber and less white. Paint the high lights with white, yellow ochre, and a very little ivory black. Observe that the half-tints are soft, rather blue-gray. Put in these with white, a little ivory black, light red and cobalt. In the most brilliant touches of high light, if the hair is very golden in effect, add a little light cadmium to the yellow ochre and white. (2) To paint brown hair of a medium shade, use bone-brown, white, a little yellow ochre, burnt sienna, and ivory black for the local tone. In the shadows add a little cobalt, with more burnt sienna and less white and yellow ochre. Make the high lights a soft, rather blue-gray in tone; use for this white, cobalt, a little madder lake, yellow ochre, and a very little ivory black.

TRANSPARENT AND OPAQUE COLORS.

F. W., Peoria, Ill.—Any color may be rendered opaque by mixing white with it. Some colors, however, are naturally more opaque than others. In oil colors the most transparent colors in general use are madder lake, rose madder, brown madder—in fact, almost all the madder colors. Antwerp blue, Vandyke brown, bitumen and asphaltum are also transparent colors. A very brilliant and expensive transparent yellow is aureolin—this, however, is but little used. In oil painting any color may be rendered transparent by mixing it with sufficient clear oil. Poppy oil is excellent to use for this purpose.

"COPAL EN PÂTE."

SIR: I heard some time ago that "copal en pâte" was used in oil-painting, but have been unable to learn just how, or for what, it is used. I see in the December number of The Art Amateur that Mr. A. J. H. Way speaks of it in his article on "Fruit-Painting." Please be so kind as to tell me what it is used and how to use it. S. W., Ottumwa, Ia.

Mr. Way sends us the following reply to our correspondent:

"Copal en pâte" is a French preparation of oil and gum copal. It is mostly used as a vehicle for keeping color from sinking or drying dead, and, at the same time, gives it a rich, "fatty" effect. I was slightly in error when I gave to it the character of a fast dryer. Many colors it dries rapidly, or *fixes* them, but it is always desirable to use with it a modicum of sugar of lead prepared in the tube. Many painters are averse to the use of the latter, but in twenty-five years' experience I have perceived little or no change in my pictures, and color chemists tell me that, used judiciously, it will not impair the brilliancy of color. Another virtue possessed by copal en pâte is that it does not cause the colors to crack. It is expensive. Many painters use megilp in place of it, but megilp is decidedly inferior.

HAIR IN PHOTOGRAPH COLORING.

S. S., Boston.—In painting, in water-colors. FLAXEN HAIR.—The lights may be formed with Roman ochre; the shadows have often a greenish hue. AUBURN AND CHESTNUT HAIR.—The lights of neutral tint inclining to purple, the local color burnt umber, the shadows glazed with lake. BRIGHT RED HAIR.—As it is rarely an object of ambition to possess hair of this color, it should be generally somewhat subdued. For the lights Roman ochre may be used; Venetian red and sepia, or burnt Sienna, for the local color; lake and sepia for the shadows. DARK BROWN HAIR.—Lights, purple; local color, sepia; shadows, warm. RAVEN BLACK HAIR.—Lights, neutral tint; local color, indigo, lake and gamboge, in such proportion as may be required. GRAY HAIR.—Cobalt and sepia, modified, as may be required, with neutral tint and burnt umber.

TO PAINT PEACH BLOSSOMS IN OILS.

H. S. T., Hartford, Conn.—To paint peach blossoms in oils, use German rose madder; for shadows, white, ivory black and yellow ochre, with a touch of the rose madder; for high lights, white and rose madder, with a touch of cadmium yellow. Wild roses may be painted with the same colors. For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine, tempered with the local tint; for high lights use white, ivory black, and a very little burnt sienna.